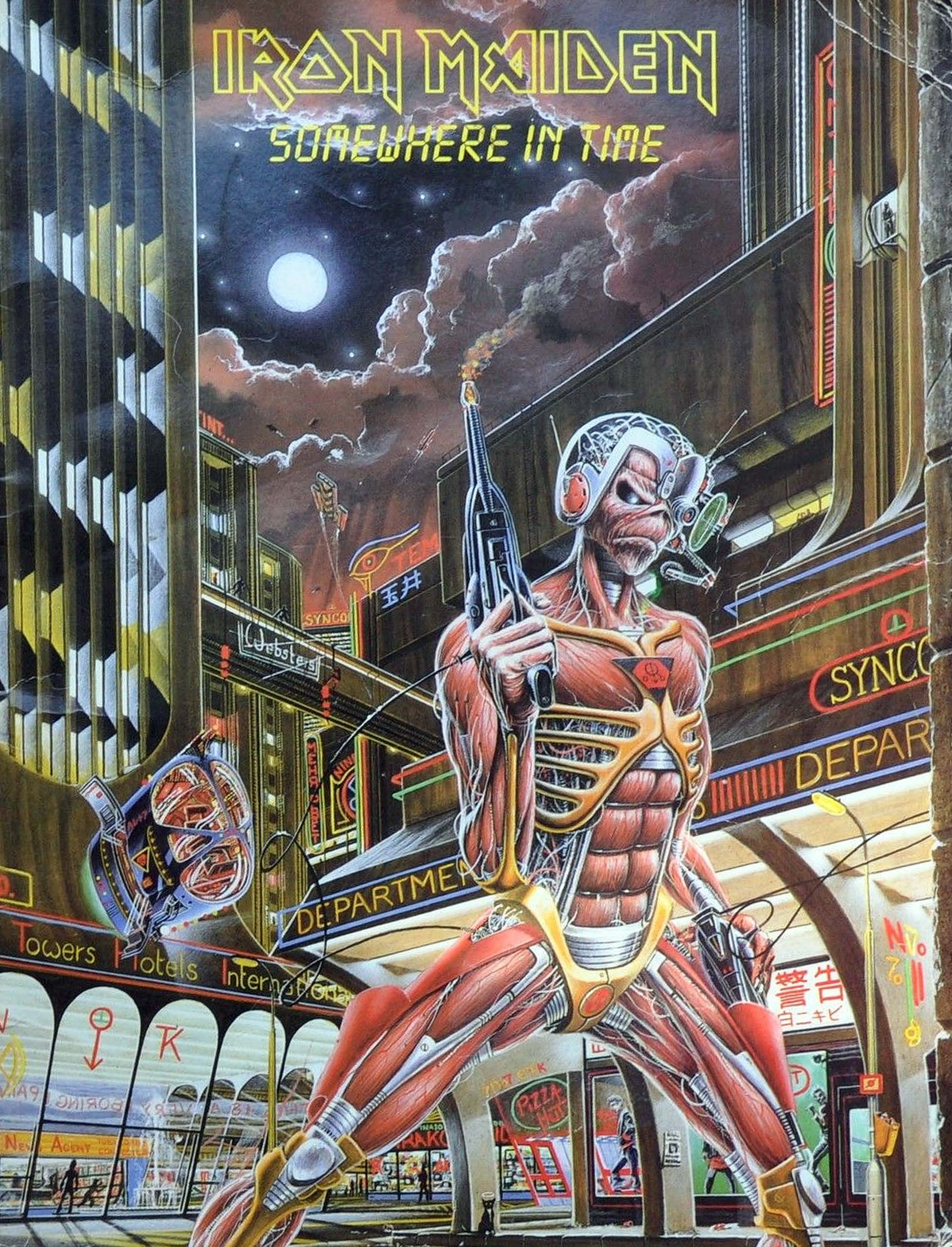


# IRON MAIDEN

## SOMEWHERE IN TIME



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## NOTE FROM THE ARRANGER

The ability to play a great solo is one of the most rewarding attributes for a guitarist to have, and once again Dave Murray and Adrian Smith have displayed their mastery in this area.

IRON MAIDEN'S new L.P. 'SOMEWHERE IN TIME' comprises a collection of well written and imaginative songs packed full of dynamic innovations and sometimes unbelievably fast guitar work.

Transcribing the L.P. has been a question of bringing these mind boggling solos down to easily manageable musical notation, and always bearing in mind that

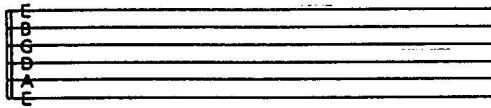
guitarists tend to play from feel rather than 'dots'. I have incorporated the guitar tablature including bends, glisses, tremolos and slam-ons. This has the dual effect of taking all the hard work out of reading the music while also directing your fingers to the best position on the fretboard for ease of playing.

At the end of the day you will be amazed at how quickly you are able to master even the most technical of the offerings in this brilliant album.

Rick Cardinali.

## TABLATURE & INSTRUCTIONS EXPLAINED

The tablature stave comprises six lines, each representing a string on the guitar as illustrated.



A number on any of the lines indicates, therefore, the string and fret on which a note should be played.



4th String 7th Fret  
3rd String 5th Fret  
2nd String 7th Fret  
1st String 5th Fret  
5th String OPEN  
4th String OPEN  
3rd String 1st Fret  
2nd String 2nd Fret  
1st String 4th Fret  
5th String OPEN

Chord of A minor

A useful hint to help you read tablature is to cut out small squares of self-adhesive paper and stick them on the neck of the guitar adjacent to each of the frets, numbering them accordingly.

Tremolo Bar (arm) ad lib. unless, if preferred in some cases, a shake as below.

Shake string by pulling and pushing across the fretboard.

Gliss (Downward)

Strike note and then slide the finger holding that note down the fretboard.

Gliss (Upward)

Same as above except slide finger up the fretboard.

'H' (Hammer on) above a note, means that you should hammer a finger down on the next note without striking the string again.

'P' (Pull off) above a note, means that you should pull your finger off the string firmly enough to sound the next note without striking the string again.



In passages where the 'S' instruction appears over a note, as in the above example) hit the string over the given fret (as indicated in tablature) with the edge of your plectrum.

Whenever the 'P' instruction appears after an 'S', simply remove the plectrum from the string, in the manner of a 'Pull Off'.

Where there is an instruction saying 'Riff 1' or 'Riff 2', etc., take special note of its whereabouts (because later on in the piece you will see 'Riff 1 repeated' or 'Riff 2 repeated',

etc.) so you can quickly refer back to the original for the music and tablature.

$\frac{1}{2}$  means that you should repeat the preceding bar.



is played



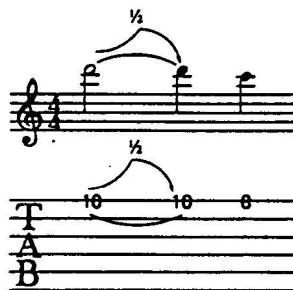
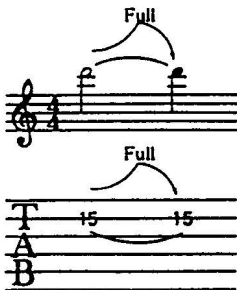
means that you should repeat the preceding two bars



is played



Likewise means that you should repeat the preceding four bars.



The above figure on top of a note means that you should bend the string, and therefore, the note up a full tone, i.e. the 'd' note in the above example becomes an 'e' with the arrow and 'full' instruction above.

The arrow and  $\frac{1}{2}$  figure on top of a note means that you should bend the note up a  $\frac{1}{2}$  tone (semi-tone), i.e. the 'd' in the above example becomes a 'd#' with the 'arrow and  $\frac{1}{2}$ ' instruction above.

# CAUGHT SOMEWHERE IN TIME

Words & Music · Steve Harris

E(no3rd) C(no3rd) A(no3rd) D(no3rd) C F(no3rd)  
 C(no3rd) C-5 C6 G B(no3rd) D/F#(no3rd)

♩ 115

Full 3x E(no3rd) Full C(no3rd) P P Gliss. E(no3rd) Full

Full P P Gliss. Full

T 14 14 11 12 14 12 11 12 14 14 11

A 14 14 11 12 14 12 11 12 14 14 11

B 14 14 11 12 14 12 11 12 14 14 11

E(no3rd) C(no3rd) P P A(no3rd) Gliss. Full C(no3rd) P P Gliss.

P P Gliss. Full P P Gliss.

T 12 14 12 11 14 14 14 11 12 14 12 11 12

A 12 14 12 11 14 14 14 11 12 14 12 11 12

B 12 14 12 11 14 14 14 11 12 14 12 11 12

D(no3rd) Full B C D Tempo 2. (Faster) ♩ 166 E(no3rd) P

Full Full Gliss. 3x

Full Full Gliss. P

T 14 14 14 14 11 12 14 16 14 12 12 11 12 14 12 14 12 11

A 14 14 14 14 11 12 14 16 14 12 12 11 12 14 12 14 12 11

B 14 14 14 14 11 12 14 16 14 12 12 11 12 14 12 14 12 11

C (no3rd) P C D(no3rd) E(no3rd)

P

T 12 11 14 14 16 14 12 12 11 12

A 12 11 14 14 16 14 12 12 11 12

B 12 11 14 14 16 14 12 12 11 12

1. *D (no3rd)* *H* *P* *B (no3rd)* *D (no3rd)* *Trem. Bar Downward Bend.* 2. *D (no3rd)* *B (no3rd)*

T  
A  
B

*E (no3rd)* *C (no3rd)* *D (no3rd)*

Verse 1: If you had the time to lose an o - pen mind or time to choose  
 Verse 2: (See Block Lyric)  
 Verse 3: ¾ (See Block Lyric)

*E (no3rd)* *C (no3rd)* *D*

would you care to take a look or can you read me like a book.

*A* *F (no3rd)* *G (no3rd)* *E (no3rd)* *G (no3rd)*

Time is al - ways on my side.

(Repeat last 4 bars) 4 1. 2. 3. *G (no3rd)* *E (no3rd)* *G (no3rd)*

Don't

*E (no3rd)*

be a - fraid you're safe with me safe as a - ny soul can be

*D (no3rd)* *E (no3rd)*

ho - nes - tly just let your-self go.

*C (no3rd)* 3 2

H P H P

T  
A  
B

A(no3rd)

H P H P

2

T  
A  
B

C(no3rd)

H P H P

2

T  
A  
B

2 A(no3rd) 2 2

2 2 2

T  
A  
B

E(no3rd)

1. C(no3rd) C-5 C6 2. C(no3rd)

Caught some - where in time \_\_\_\_\_ time \_\_\_\_\_

A(no3rd) E(no3rd) C(no3rd) C-5 C6

Caught some - where in time \_\_\_\_\_

D(no3rd) B(no3rd) C (no3rd) D (no3rd) E(no3rd)

Oh! \_\_\_\_\_ Caught some -

1. C(no3rd) C-5 C6 2. C(no3rd)

where in time \_\_\_\_\_ time \_\_\_\_\_

A(no3rd) E(no3rd) C(no3rd)

Caught some where in time  
Caught now in two minds

C5 C6 D(no3rd) B(no3rd) (no3rd) (no3rd)

Oh!

To Coda

No Chord

T A B

2 2 2 2 5 2 2 2 2 2 2 2 2 2 2 5 2 2 2 2 0 0

To Key of 'D' Minor

T A B

2 2 2 2 5 2 2 2 2 2 2 2 2 2 2 0 4 0

RIFF I (See end of song for Riff I)

D(no3rd) H P Full 3 H P Full 3 D(no3rd) H P Gliss. 3 Gliss. Gliss.

T A B

15 13 15 13 13 14 14 12 10 0 10 0 8 10 8 10 10 9 10 9 10 9 7 9 7 5

RIFF I (Repeat)

G(no3rd) D(no3rd) H P Full 1/2 Full G P P H P

T A B

7 9 10 9 10 9 9 10 12 12 12 12 12 10 12 10 0 10

**RIFF I (Repeat)**

D(no3rd) P H P P Gliss. G (no3rd)

P H P P Gliss. P P H P Gliss. H P H P Gliss. Gliss.

T 9 10 9 12 10 10 10 8 7 8 7 6 7 5 7 5 0 7 0 10

A

B

**RIFF II**  
(See end of song for Riff II)

G Bb A (no3rd)(no3rd)(no3rd) Bb A C (no3rd)(no3rd)(no3rd) RIFF II (Repeat) G Bb A (no3rd)(no3rd)(no3rd)

Trem. Bar Downward Bend Strike 'B' note then Trem. Bar Downward Bend. While Trem. Bar still depressed strike open 'A' string and release Trem. Bar Full

Trem. Bar Downward Bend Trem. Bar Downward Bend Release Trem. Bar Full

T 15 5 5 3 5 3 2 5 7 5 5 3 5 3 3 2 3 2

A

B 6 0

Bb A C (no3rd) G (no3rd)

Gliss. Gliss. Gliss. Gliss.

T 5 5 3 5 3 2 5 7 17 19 20 17 19 17 19 17 18 19 17 18

A

B 17 19 20 17 19 17 19 17 19 17 18 19 17 18

gue D(no3rd) Release bend Full slowly P G(no3rd) RIFF I (Repeat) D(no3rd)

Full P H P H P H P P P H P

T 20 10 20 12 15 12 13 12 12 13 12 15 13 13 15 12 13 12 13

A

B

gue RIFF I (Repeat) D(no3rd) G(no3rd) Full Full Full Full Full

Gliss. P Gliss. P Full Full Full Full Full

T 12 10 12 10 12 12 13 13 13 10 12 10 12 12 10 10 10 10

A

B

guitar **RIFF II (Repeat)**

G (no3rd) Bb (no3rd) A (no3rd) Bb (no3rd) A (no3rd) C (no3rd)

Full Trem. Bar Slow Downward Bend. H P H P H P H P H Harmonic Slow Bend to Full

Full Trem. Bar Slow Downward Bend. H P H P H P H P H Harmonic Slow Bend to Full

T 15 18 15 18 15 18 15 18 17 18 15

A

B

guitar **RIFF II (Repeat)**

G(no3rd) Bb (no3rd) A (no3rd) Bb (no3rd) A (no3rd) C (no3rd)

P P P P H P Gliss. Gliss.

P P H P Gliss. Gliss.

T 17 15 17 15 18 15 18 17 15 17 15 15 19

A

B

guitar **RIFF I (Repeat)**

D(no3rd) G(no3rd) RIFF I (Repeat) D(no3rd)

3 H P Full 3 H P Full 3

T 17 18 17 18 20 17 18 17 20 20 18 17 18 17 20 20 18

A

B

guitar **G(no3rd) loco**

Gliss. Full P Full P

Gliss. Full P

T 19 14 14 12 15 13 12 14 12 11

A

B

C(no3rd) D(no3rd) E(no3rd)

3 3 3

T 14 12 10 9 12 10 16 17 19

A

B

G(no3rd) 3 D(no3rd) Damped  
 Plectrum Gliss. Plectrum Gliss.

TAB: 19 19 17 15 17 17 15 17 15 17 15 12 10 7 10

[illegible]

In this passage where 'S' is indicated, hit string over given fret with plectrum edge. Where 'P' is indicated simply remove the plectrum from the string in the manner of a 'Pull off'.

[illegible][illegible][illegible]





**RIFF I**  
D(no3rd)

T  
A  
B

0 3 3 3 2 2 2 3 3 3 2 2 | 2 3 3 3 2 2 2 5 5

**RIFF II**  
G(no3rd) Bb(no3rd) A(no3rd) Bb (no3rd) A (no3rd) C(no3rd)

T  
A  
B

3 6 5 | 6 5 5 8

**Verse 2:** Can I tempt you come with me  
Be 'Devil may care' fulfil your dream  
If I said I'd take you there  
Would you go would you be scared

**Verse 3:** Like a wolf in sheep's clothing  
You try to hide your deepest sins  
Of all the things that you've done wrong  
And I know where you belong

Time is always on my side  
Time is always on my side

Make you an offer you can't refuse  
You've only got your soul to lose ...  
Eternally ..... let yourself go!

**Chorus:** Caught somewhere in time  
Caught somewhere in time  
Caught now in two minds!

# WASTED YEARS

Words & Music · Adrian Smith

E(no3rd) D(no3rd) G(no3rd) D/F# Dsus4 C(no3rd) Cmaj7 Cadd9

A Cadd9(no3rd) C A(no3rd) G/B Am G

**RIFF 1**

D(no 3rd) C(no 3rd) Cadd9

things I some-times do \_\_\_\_\_ it is -n't me but some -one else \_\_\_\_\_

E(no 3rd) G(no 3rd) D(no 3rd)

Verse 2: Close my eyes \_\_\_\_\_ and think of home \_\_\_\_\_ an - oth - er

Verse 3: (See block lyric)

D E G(no 3rd) D(no 3rd)/F# Dsus4

ci - ty goes by \_\_\_\_\_ in the night \_\_\_\_\_ ain't it

C(no 3rd) Cadd9 D(no 3rd) E(no 3rd) G(no 3rd)

fun - ny how it is \_\_\_\_\_ you ne-ver miss it till it's gone a - way \_\_\_\_\_ and my

D(no 3rd) G(no 3rd) C(no 3rd) Cadd9

heart is ly - ing there \_\_\_\_\_ and will be till my dy - ing \_\_\_\_\_ day. \_\_\_\_\_

G(no 3rd) C(no 3rd) A(no 3rd) D(no 3rd) C(no 3rd) A(no 3rd)

So \_\_\_\_\_ un - der - stand \_\_\_\_\_ don't

5/4 E(no 3rd) D(no 3rd) Cadd9

waste your time \_\_\_\_\_ al - ways search-ing for \_\_\_\_\_ those wa - sted \_\_\_\_\_ years \_\_\_\_\_

G(no 3rd) C(no 3rd) A D(no 3rd) C(no 3rd) A(no 3rd)

face up \_\_\_\_\_ make your stand \_\_\_\_\_ and

E(no 3rd) D(no 3rd) Cadd9

re - a - lize \_\_\_\_\_ you're li - ving in \_\_\_\_\_ the gold - en \_\_\_\_\_ years. \_\_\_\_\_

E(no 3rd) D(no 3rd) Cadd9

To Code 1. Cadd9 (no 3rd) D (no 3rd)

2. Cadd9(no 3rd) E(no 3rd) RIFF 1 (repeat)

[illegible]

The musical score for "The Wind" by John Cage is presented in two staves. The top staff is a standard musical notation for a piano, featuring a single melodic line with slurs and glissandos. The bottom staff is a guitar tablature (TAB) corresponding to the piano part, showing fret numbers and fingerings. The piano part begins with a series of slurs over notes, each labeled with a finger number (S, P, S, P, S, P, S, P, S, P, S, P, S, P). This is followed by a glissando (Gliss.) marked with a "3". The tablature part shows the corresponding fret numbers (8, 12, 10, 12, 8, 12, 8, 12, 10, 12, 8, 12, 8, 12, 8) and fingerings (7, 9, 7, 9, 11) for the same sequence of notes. The tablature part also includes a glissando (Gliss.) marked with a "7".

Full D(no 3rd) P Full P Full P Full

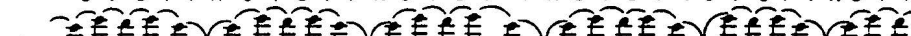
Gliss.

Full P Full P Full P Full

TAB 9 15 12 14 15 12 15 12 14

The musical notation for "The Wind" consists of two staves. The top staff is a standard musical staff with a treble clef, showing a melody with various dynamics (P for piano, Full for full) and articulation (accents, slurs). The bottom staff is a guitar tablature (TAB) staff, showing the fret numbers corresponding to the melody. The TAB staff includes fret numbers 12, 15, 12, 15, 15, 12, 14, 14, 14, 14, 14, 12, and 13. The TAB staff also includes a "C" marking above the 14th fret, indicating a capo position.

Diagram 10: *Rocky Mountain* (D major, 2/4). This piece is in D major and 2/4 time. The notation shows a melody line with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written on a single staff. The tablature below the staff shows fret numbers (0, 17, 19, 20) and fingerings (S, P, H) for the left hand. The piece is marked with a 'Gloss.' (Glossy) instruction.

S P S P P H S S P S P P H S S P S P P H S S P S P P H S S P  
  
 S P S P P H S S P S P P H S S P S P P H S S P S P P H S S P  
 T 17 20 19 20 17 0 17 20 19 20 17 0 17 20 19 20 17 0 17 20 19 20 17 0 20 19 20 17 0 17 20 19  
 A  
 B

P H S P

8va

D (no 3rd)

Gliss.

P H S P

H S P H S P H

Gliss.

H S P H S P H

H H

H H

T

A

B

17 0 17 20 17 17 19 20 17 19 20 17 17 19 16 17 16 19 17 19 16 17

G(no 3rd) C(no 3rd) A(no 3rd) D(no 3rd) C(no 3rd) A(no 3rd) D.%, al Code

so un - der - stand don't

Full 3 3

T 20 19 20 20 20 19 20 19

A

B

# **CODA**

Cadd9 G(no 3rd) C (no 3rd) A (no 3rd) D(no 3rd)  
 So un - der - stand  
 C (no 3rd) A (no 3rd) E(no 3rd) D(no 3rd) Cadd9  
 don't waste your time al - ways search - ing for those wast - ed years -  
 G(no 3rd) C (no 3rd) A (no 3rd) D(no 3rd)  
 face up make your stand  
 C (no 3rd) A (no 3rd) E(no 3rd) D(no 3rd) Cadd9  
 and re - a - lize you're liv - ing in the gold - en years -  
 E(no 3rd) D(no 3rd)  
 RIFF 1 (repeat) RIFF 1 (repeat) (First 2 bars only)

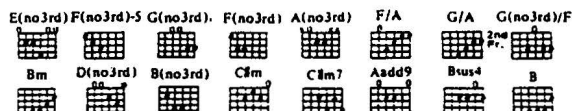
C Gliss. G/B Am G A(no 3rd) E(no 3rd) C  
 Gliss. P P  
 T 3 5 3 1 0 2 0 2  
 A 3 2 0 3 0 0 2  
 B 3 2 0 3 0 0 0

## **VERSE 3:**

Too much time on my hands, I got you on my mind  
 Can't ease this pain, so easily  
 When you can't find the words to say it's hard to make it through another day  
 And it makes me wanna cry and throw my hands up to the sky.

# SEA OF MADNESS

Words & Music · Adrian Smith



E(no 3rd)  
RIFF I

7x H H P H P H 7x

H H P H P H

T  
A  
B

0 12 10 12 12 9 12 12 12 9 12 9 12 12 12 8 12 0 7 7 5 7

RIFF II

H H P Gliss.

H H P Gliss.

T  
A  
B

0 12 10 12 12 9 12 12 12 9 12 0 5 7 5 7 6 5 3

E(no 3rd)

Verse 1: Out in the street — some-bo - dy's cry - ing — out in the night the fires —  
(Verse 2: See black lyric)  
Verse 3: Out in the night —

burn may be to - night some - bo - dy's cry - ing —

E(no 3rd) F(no 3rd)-5 G (no3rd)

reached the point of no re - turn. Oh!

G(no 3rd) F(no 3rd) E(no 3rd) F (no3rd)-5

my eyes they see but I can't be - lieve — Oh!

G(no 3rd) F(no 3rd)

my heart is hea - vy as I turn my back and leave.

To Key  
of A Minor  
A(no 3rd)

A(no 3rd) F/A G/A E (no 3rd)

Like the ea - gle and the dove fly so high on wings -

E(no 3rd) F(no 3rd) G(no 3rd)

a - bove when all you see can on - ly bring you sad -

G(no3rd) G G(no3rd) G G(no3rd) G A F/A G/A

F (no3rd) F (no3rd) F (no3rd)(no3rd)

ness. Like a ri - ver we will flow -

E(no 3rd) F(no 3rd)

on to - wards the sea we go when all you do can on -

To Coda 1.

G(no 3rd) 3

ly bring you sad - ness out on the sea of mad -

A(no 3rd)

ness.

P P P H 2

T A B

0 12 12 12 10 12 0 12 12 12 0 12 0 12 12 12 8 12 0 7 7 5 7 5

To Key of E Minor

2 P P Gliss.

T A B

2 P P Gliss.

0 12 12 12 10 12 0 12 12 12 9 12 0 10 12 10 12 11 10 8

2. G(no 3rd)

3

Bm

out on the sea of mad ness.

G(no 3rd)

D(no 3rd)

TAB

2

4-5-2

4-5-4

P H A(no 3rd) B(no 3rd) G(no 3rd)

P H

T  
A  
B

4 5 4 5 2 4 2 5 2 2 4 5 2

gua

A (no 3rd)

B (no 3rd)

15 14 15 17 14 15 17 15 14 15 14 16 14 16 14 17 16 16 14

[illegible]

gaa

Full P A(no 3rd) P P Full P C#m Full

17 17 15 14 15 14 15 14 17 15 17 17 15 19

T  
A  
B

guitar

C#m / C#m7 / A(add9) Bsus4 C#m

Oo

TAB

C#m Gliss. C#m7 A(add9) Bsus4 Trem. Bar Gliss. Gliss. 3  
 Gliss. 11 13 14 13 16 12 12 11 12 0 7

This system contains the first two measures of the piece. The first measure is in the key of D major and has a 4/4 time signature. It features a treble clef and a bass clef. The melody is written in the treble clef, and the bass line is in the bass clef. The first measure has a wavy line above it, indicating a tremolo or vibrato effect. The second measure has a wavy line above it and a 'Clim' (Climax) marking above it. The bass line for the second measure has a 'Clim7' marking above it. The system ends with a 'Bsus4' (B suspended 4) marking above the final note.

It's mad - ness

gva H 3 H H 3 H H 3 H C#m (Echo) 1 Gliss. A(add9)

H H H H H H Gliss.

T 13 14 16 13 14 16 14 16 17 14

A B

A(add9) Bsus4

the sun don't shine on the sea of

C#m A(add9) Bsus4

mad - ness. There ain't no wind to fill your sails mad -

C#m A(add9) Bsus4 B Badd9 B C#m

ness when all you see can on-ly bring you sad -

C#m A(add9) Bsus4

ness on to - wards the sea we go.

To Key of E Minor

E(no 3rd)

RIFF I (Repeat) RIFF I (Repeat) RIFF I (Repeat) RIFF II (Repeat)

D.R. al Code

⊕ CODA

Key of G A Minor

A(no 3rd) F/A G/A F/A

on the sea of mad - ness

G/A A(no 3rd) A(no 3rd)

6x

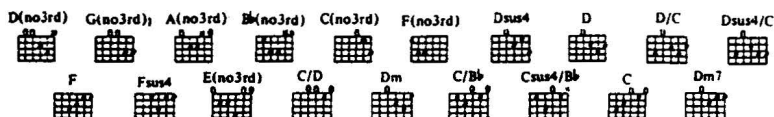
Slow Vocal Slide down from 'A' to 'E'

of mad - ness.

Verse 2: Somewhere I hear a voice that's calling  
 Out in the dark there burns a dream  
 You got to hope when you are falling  
 To find the world that you have seen  
 Oh - my eyes they see but I can't believe  
 Oh - my heart is heavy as I turn my back and leave.

# HEAVEN CAN WAIT

Words & Music · Steve Harris



Synth bass note 'A' sustained throughout 8 bars of Riff 1

## RIFF 1

3x

T A B

T A B

T A B

## RIFF (No Chord)

2x

T A B

5 5 5 7 5 7 9 7 9 7 9 7 7 7 9 7

10 12 10 12 10 12 14 12 14 12 12 12

**Verse 1** — Can't un-der-stand what is happ-'ning to me — this is - n't real this is

**Verse 2** (See Block Lyric)

**Verse 3** (See Block Lyric)

on-ly a dream — but I ne-ver have felt — no I ne-ver have felt — this way —

— be-fore I'm look-ing down on my bo-dy be-low —

I lie a-sleep in the midst of a dream — is it now could it be — the

an-gel of death — has come — for me.

I can't be-lieve that real-ly my time — has come. I don't feel rea-dy there's

so much left — un-done and it's my soul and I'm not going to let — it get — a-way.

C(no 3rd) Dsus4 D D/C Dsus4/C D

Hea-ven can wait \_\_\_\_\_ Hea-ven can wait \_\_\_\_\_ Hea-ven can

F Fsus4 F G(no 3rd)

wait \_\_\_\_\_ Hea-ven can wait 'till an-o-ther day. \_\_\_\_\_ Hea-ven can

D Dsus4 D D/C Dsus4/C D

wait \_\_\_\_\_ Hea-ven can wait \_\_\_\_\_ Hea-ven can

F Fsus4 F To Code ♦ G(no 3rd) 1.

wait \_\_\_\_\_ Hea-ven can wait till an-o-ther day. \_\_\_\_\_

Key to E minor

RIFF III (for Riff 3 see end of song)

E(no 3rd)

2. G(no 3rd)

Full Full Full 3 p 3 p Full 3 p 3

Full Full Full p p Full p

T 15 15 15 15 15 12 15 14 12 12 14 12 14

A

B

E (no 3rd) Gliss Gliss 3 Gliss 3 3 H p 3 H 3 p Full

Gliss Gliss Gliss H P H P Full

T 12 14 15 17 15 14 15 14 14 15 14 17 17

A

B 12 14 16 12 14

C(no 3rd)

Gliss H P H H P

Gliss H P H H P

T 17 15 16 4 5 4 7 4 5 7 4 5 4

A

B

A (no 3rd)  
Full

Gliss. 3

H P H P H P

Full

TAB

7 4 6 7 4 5 4 4 5 7 4 5 7 7 9 11 12 12

Release pressure on full bend slowly

E(no 3rd)

Full

H P H P

Full

TAB

11 12 11 14 13 14 11 12 11 14 11 12 14 12 13 15 15

E(no 3rd)

H P H P H P

RIFF III (Repeat)

H P H P H P

TAB

15 14 15 14 17 14 15 17 14 15 14 17 14 15 17 14 15 14 14

H P H P H P

H P H P H P

TAB

15 17 14 15 14 14 16 15 16 11 12 11 14 11 12 14 11 12 11

H P Gliss. 3 3 H P

Gliss.

H P

TAB

11 12 14 11 12 14 14 16 15 17 14 15 17 14 15 14 14

C(no 3rd) Full 3 3 3 P 3

T 17 15 15 13 12 14 12 11 12 11 11 12 14

A

B

3 H 3 P 3 A(no 3rd) 3 3

T 10 12 9 10 9 12 12 15 17 14 15 14 15 17

A

B

E(no 3rd) 3 H 3 P 3 Full Gliss

T 15 14 14 15 14 16 14 16 18 19 17 19 20 19 17 19 22

A

B

Slower tempo ♩ = ♩

1. E(no 3rd) G(no 3rd) D(no 3rd) G(no 3rd) E(no 3rd) C(no 3rd) D(no 3rd)

Take my hand hand I'll lead you to the pro - mised land.

2. E(no 3rd) C(no 3rd) 3 D(no 3rd) A(no 3rd) C(no 3rd)

give you im - mor - ta - li - ty. E - ter - nal the

1. G(no 3rd) C(no 3rd) A(no 3rd) F(no 3rd) G(no 3rd)

youth truth I'll take you to the o - ther side. To

2. A(no 3rd) F(no 3rd) G(no 3rd) To key of D minor D(no 3rd) C/D

path for you is de - ci - ded.

D(no 3rd) C/D D(no 3rd) D/C D(no 3rd) D/C D(no 3rd) C(no 3rd)

Woh! Woh! Oh! Woh!

4x

Woh! Woh. Oh!

RIFF IV  
Dm C/D C/B $\flat$  Csus4/B $\flat$  C/B $\flat$  Csus4/B $\flat$

A B

6 5 5 6 5 6  
5 7 5 6 5 6

1. 2 & 3. 4x 4. Tempo 1

Woh! Woh! E(no 3rd)

C H $\bar{3}$  P Dm7 C (no 3rd) Dm7

H $\bar{3}$  P

T A B

5 5 6 5 6 5 5 5 7 5 6 8 7 5 6 8 14

RIFF III (repeat)  
Key to E $\flat$  minor Tempo 1  
E(no 3rd)

( $\frac{1}{4}$  contd.)  $\frac{1}{4}$  3 Harmonic 3 3 ad lib. Gliss.

ad lib. Gliss.

T A B

14 14 12 15 14 12 15 14 12 14 12 14 10

Slow upward bend Full (Release "Full" bend to "Half" bend) ad lib. Gliss. up and down C(no 3rd)

Slow upward bend Full ad lib. Gliss. up and down

T A B

0 7 7 5 7 0

Musical score for "E(no 3rd)" in G major. The score is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#), and the time signature is 3/4. The piece is marked "Full". The melody consists of several measures, including a trill on E4, a mordent on F#4, and a grace note on G4. The piece ends with a final E4 note.

**RIFF III (repeat)**  
E(no 3rd)

Gliss. Gliss. Gliss. Gliss. Gliss. Gliss. Gliss. Gliss.

T  
A  
B

16 18 19 15 18 19 16 18 19 15 16 18 19 16 10 19 15 16 18 19 15 16 18 19 15

[illegible][illegible]

The second system of the musical score for 'The Wind' consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a series of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. This is followed by a quarter rest, then a half note F#4, and another quarter rest. The melody continues with a half note G4, followed by a triplet of eighth notes: A4, B4, C5. This is followed by another triplet of eighth notes: B4, A4, G4. The system ends with a quarter note F#4. Above the staff, there are markings for 'A(no 3rd)' and '3' over the triplets. Below the staff, the tablature is written on a single line, showing fret numbers: 19, 21, 19, 21, 19, 20, 19, 21, 19, 19, 19, 19, 19, 19, 19, 17, 19, 15, 17, 14.

**E (no 3rd)**

3  $\frac{1}{4}$  P Full P  $\frac{1}{4}$  Full P To key of F

15 12 14  $\frac{1}{4}$  P Full P Full P

12 15 15 12 14 14 14 12 15

(No Chord)



# RIFF III

E(no 3rd)

T  
A  
B

C(no 3rd)

T  
A  
B

A  
(no 3rd)

T  
A  
B

E(no 3rd)

T  
A  
B

E(no 3rd)

## VERSE 2:

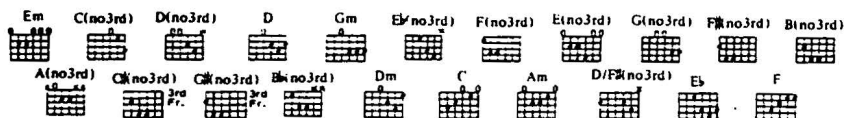
I have a lust for the Earth below  
And Hell itself is my only foe  
'Cause I've no fear of dying  
I'll go when I'm good and ready  
I snatch a glimpse of the lights eternal rays  
I see a tunnel I stand amazed  
At all the people standing there in front of me  
Into the paths of rightness I'll be led  
Is this the place where the living join the dead?  
I wish I knew this was only just a nightmare.

## VERSE 3:

My body tingles I feel so strange  
I feel so tired I feel so drained  
And I'm wondering if I'll ever be the same again  
Is this in limbo or Heaven or Hell?  
Maybe I'm going down there as well  
I can't accept that my soul will live forever  
I feel myself floating back down to Earth  
So could this be the hour of my rebirth  
Or have I died or will I wake from dreaming?

# THE LONELINESS OF THE LONG DISTANCE RUNNER

Words & Music · Steve Harris



**RIFF 1** Em C(no 3rd) D(no 3rd) Em D(no 3rd)

T  
A  
B

**RIFF 1 (contd.)** Em C(no 3rd) D(no 3rd) Em D Gliss.

T  
A  
B

**RIFF 1 (contd.)** Gm To G minor Eb(no 3rd) F(no 3rd) Gm F(no 3rd)

T  
A  
B

**RIFF 1 (contd.)** Gm Eb(no 3rd) F(no 3rd) 1. Gm H 3 P F(no 3rd) 2. Gm H 3 P F(no 3rd)

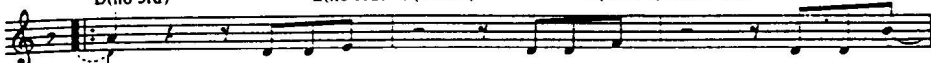
T  
A  
B

To D minor

Faster tempo  
D(no 3rd)

E(no 3rd) D(no 3rd)

F(no 3rd) D(no 3rd)

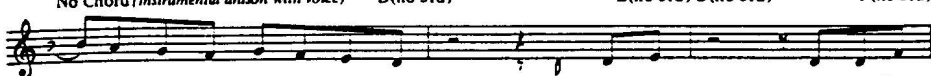


Verse 1: Tough of the track with the wind stop and the rain —  
Verse 2: you run you ne - ver got to win —  
Verse 3: (See black lyric)

No Chord (Instrumental unison with voice) D(no 3rd)

E(no 3rd) D(no 3rd)

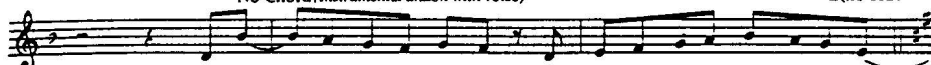
F(no 3rd)



— that's beat - ing down on your back your heart's beat - ing loud  
— got - ta run 'til you drop keep the pace hold the race

No Chord (Instrumental unison with voice)

E(no 3rd)



and goes — on get - ting loud - er and goes on e - ven more till the sound —  
your mind — is get - ting clear - er you're o - ver half - way there but the miles —

To E minor

G (no 3rd) F# (no 3rd)

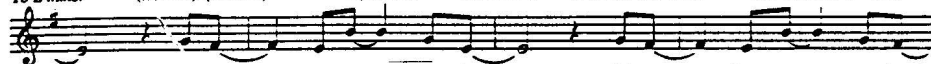
B(no 3rd)

E(no 3rd)

G (no 3rd) F# (no 3rd)

B (no 3rd)

G (no 3rd) F# (no 3rd)



— is ring - ing in — your head — with ev - 'ry step — you tread —  
— they ne - ver seem — to end — as if — you're in — a dream —

A (no 3rd) G# (no 3rd)

F# (no 3rd) C# (no 3rd)

F# (no 3rd)

A (no 3rd)

G# (no 3rd)

C# (no 3rd)

D (no 3rd)



— and ev - 'ry breath — you take — de - ter - mi - na - tion makes —  
— not get - ting a - ny - where — It seems

2.(3. 3.)

G#(no 3rd) C#(no 3rd)

D(no 3rd)

Bb(no 3rd)



— so fu - tile. Run — on and — on —

C(no 3rd)

F(no 3rd)

RIFF II (For Riff II, see end of song).  
D(no 3rd)



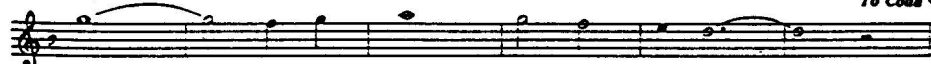
Run — on and — on — the lone - li -

Bb(no 3rd)

C(no 3rd)

Dm

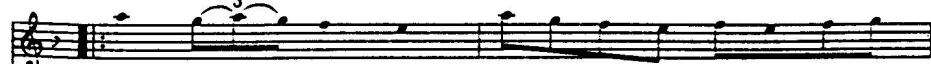
To Coda



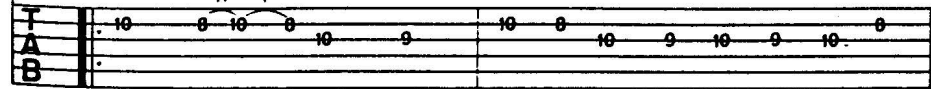
ness — of the long dis - tance run - ner. —

Dm

H 3 P



H P



The second system of the musical score for 'The Wind' consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat). It begins with a Dm chord marking. The melody consists of eighth notes: D4, E4, F4, G4, A4, Bb4, C5, and D5. The eighth measure contains a whole note D5 with a 'Gliss.' (glissando) marking above it, followed by a measure with a whole note C5 marked 'C(no 3rd)'. The system ends with a double bar line and a 2/4 time signature. The bottom staff is a guitar TAB line with fret numbers: 10, 8, 10, 9, 10, 9, 10, 10, and 10. The eighth measure has a 'Gliss.' marking above the 10, and the system ends with a double bar line and a 2/4 time signature.

The second system of the musical score for 'The Wind' consists of two staves. The top staff is a treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It contains a melodic line with eighth and quarter notes, ending with a quarter rest. Above the staff, the text 'Bb(no 3rd)' is written. The bottom staff is a guitar tablature with six lines. It contains a sequence of fret numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100) written on the lines, with a final '3' at the end. Above the tablature, the text 'C(no 3rd)' is written.

Musical score for "The Wind" by The Beatles, featuring guitar and bass parts. The guitar part is in D minor (Dm) and E minor (Em), with a glissando effect. The bass part is in E minor (Em) and has a glissando effect. The score is for measures 1-4.

D(no 3rd) A(no 3rd)

H H H H

TAB

7 8 7 7 7 9 7 7 7 9 7 7 8 7 7

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first two measures of the guitar accompaniment. The second system contains the next two measures of the melody and the next two measures of the guitar accompaniment. The melody is written in treble clef with a key signature of one flat (B-flat). The guitar accompaniment is written in a standard six-string format with a key signature of one flat. The first measure of the melody is marked '1. C(no 3rd)' and the first measure of the guitar accompaniment is marked '7 9 7 7 9 7'. The second measure of the melody is marked '2. C(no 3rd)' and the second measure of the guitar accompaniment is marked '15 15 13 13 12 14'. The third measure of the melody is marked 'Full' and the third measure of the guitar accompaniment is marked '15 15 13 13 12 14'. The fourth measure of the melody is marked 'Full' and the fourth measure of the guitar accompaniment is marked '15 15 13 13 12 14'. The score is for a guitar and voice, with the guitar part being a simple accompaniment and the voice part being a simple melody.

E(no 3rd) E(no 3rd) C(no 3rd)

I've got to keep run - ning the

D(no 3rd) A(no 3rd) C(no 3rd) D(no 3rd)

course I've got to keep run - ning and win at all

E(no 3rd) C(no 3rd)

costs I've got to keep go - ing be

A(no 3rd) C(no 3rd) D(no 3rd)

strong must be so de - ter - mined and push my - self

2. G(no 3rd) D(no 3rd) Em C

on. Full 1/2 H

Full 12 14 14 12 13 20 22

TAB

G(no 3rd) D(no 3rd) C(no 3rd)

Full Full Full Full Full Gliss. 1/2 3 P 3 P 3

Full Full Full Full Full Gliss. 1/2 15 P 15 P

TAB 22 22 22 22 22 22 17 15 18 15 18 17 18 17 15 17

gtr. loco

3 Gliss. G(no 3rd) Gliss. Harm. D(no 3rd) Gliss. Gliss.

p Harm.

TAB 15 p Gliss. 3 6 7 5 7 5 6 9 7 Gliss.

E(no 3rd) Full H C(no 3rd) Gliss. Damped G(no 3rd)

Gliss. Full H

Gliss.

T 2 3 5 5 3 5 3 5 5

A

B 12 14 12 14 12 14 12

D(no 3rd) Full P 1½ C(no 3rd) P 1½ P 1½ P 1½ P 1½ P 1½ Gliss.

Full P 1½ P 1½ P 1½ P 1½ P 1½ Gliss.

T 14 14 12 14 12 17 17 15 17 17 15 17 17 15 15 14

A

B

Am F(no 3rd) D(no 3rd) Full Full Gliss.

Full Full Gliss.

T 13 15 12 13 15 12 13 12 15 13 15 12 15 15

A

B

Am F D(no 3rd) (Trem. bar. ad lib.) F# loco Full

Full

T 15 13 12 13 12 15 13 12 15 13 12 12 14 13

A

B

Am Full F(no 3rd) D(no 3rd) P P P P

Full P P P P

T 13 12 10 12 10 10 12 10 9 12 10 9 10 9 12 10 9 12 10 9

A

B

Gliss. 3 Gliss. 3 Am 3  $\frac{1}{2}$  F(no 3rd) P H P Gliss. Gliss.

Gliss. Gliss.  $\frac{1}{2}$  P H P Gliss. Gliss.

TAB 10-12 10 8 10-12 10 12 10 9 10 12 12 10 10 12 10 12 14 12

D(no 3rd)/F# *gua* D% al Coda

3 Full 3 Full Gliss. Full Full Full Full Full

Full Full Gliss. Full Full Full Full Gliss.

TAB 13 15 12 15 15 13 15 20 20 20 20 20 20 20 20 20 17 19 17 19

# ♢ CODA

D(no 3rd) Bb(no 3rd) C(no 3rd)

Run on and on Run on and

F(no 3rd) D(no 3rd) Bb(no 3rd)

on the lone li - ness of the

C(no 3rd) D(no 3rd) Em C(no 3rd)

long dis - tance runner.

D(no 3rd) Em D(no 3rd) Em C(no 3rd) D(no 3rd) Em D(no 3rd) Gm

To G minor

Eb F Gm F Gm Eb F Gm F

To E minor

Em H C(no 3rd) D(no 3rd) H Em D(no 3rd) H

TAB H 7 9 7 9 7 8 7 9 7 7 9 7 7 9 7 7 9

Em H C(no 3rd) H D(no 3rd) Em D(no 3rd) Em H

H H 7 8 7 9 7 9 7 9 8 7 8 7 8 10

T  
A  
B

C(no 3rd) D(no 3rd) Em D(no 3rd) Em

1. 2. *rall.*

C(no 3rd) D(no 3rd) Em D D D(no 3rd) E(no 3rd)

H H Em (no 3rd) H P H P

TAB 7 8 7 9 7 7 9 7 9 7 9 9 7 9 7 9 7 9 7

**RIFF II** Damped

Dm Bb(no 3rd)

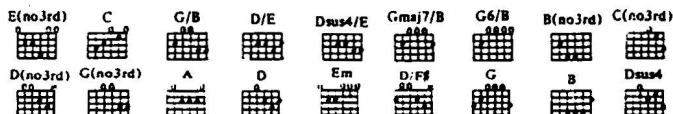
C(no 3rd) D(no 3rd)

TAB

**VERSE 3:** Run over stiles across fields  
Turn to look at who's on your heels  
Way ahead of the field  
The line is getting nearer but do  
You want the glory that goes  
You reach the final stretch  
Ideals are just a trace  
You feel like throwing the race  
It's all so futile.

# STRANGER IN A STRANGE LAND

Words & Music · Adrian Smith



## RIFF I



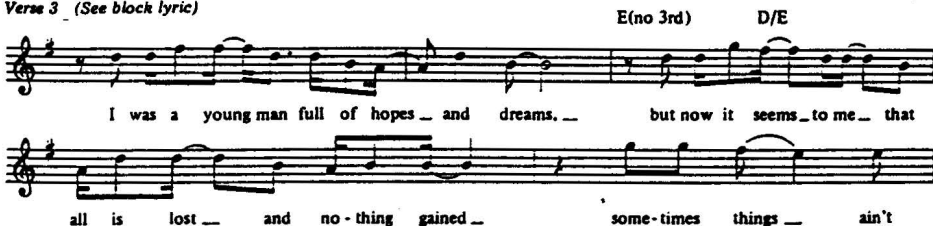
## RIFF II



## RIFF III



Verse 1 Was ma-ny years — a-go — that I left home and came — this way  
Verse 3 (See block lyric)



## RIFF III (repeat)



# RIFF IV

E(no 3rd)

H H H H H H

To Coda ♦

No Lost

TAB

0 3 5 5 5 7 5 7 0 3 5 5 5 7

## RIFF III (repeat)

## RIFF IV (repeat)

C G/B C Gmaj7/B E(no 3rd) H

brave new world — no brave new world —

E(no 3rd) D/E

Verse 2 Night and day — I scan ho-ri - zon sea and sky — my spi-rit wan - ders end-

E(no 3rd) D/E

- less - ly — Un - til the day — will dawn and friends from home dis - cov - er why —

RIFF III (repeat)

Dsus4/E D/E C Gmaj7/B C Gmaj7/B G6/B

Hear me call - ing — res - cue me Set me free — set me free —

RIFF IV (repeat)

E(no 3rd) RIFF III (repeat)

C Gmaj7/B C Gmaj7/B

Lost in this place — and leave no trace —

RIFF I (repeat)

B(no 3rd) C(no 3rd) D(no 3rd) E(no 3rd) G(no 3rd)

Stran - ger in a strange land — land of ice —

RIFF I (repeat)

E(no 3rd) G(no 3rd) E(no 3rd) G(no 3rd)

— and snow — trapped here in this pri - son — yeah! Lost and far —

RIFF I (repeat)

E(no 3rd) D%, al Coda ♦ CODA RIFF III (repeat)

C Gmaj7/B C Gmaj7/B

— from home. in this place — and leave no trace —

B(no 3rd) C(no 3rd) D(no 3rd) A G/B  $\frac{5}{4}$  C D

what be - came of the men that start - ed

Em D/F# G A C D

All are gone and their souls de - par - ted left me here... in this RIFF I (repeat)

Em D/F# B C D E(no 3rd)

place so all a - lone strang - er in a strange land

G(no 3rd) RIFF I (repeat) E(no 3rd) G(no 3rd)

Land of ice and snow trapped in - side this

RIFF I (repeat) E(no 3rd) To Coda ♦♦ RIFF I (repeat) G(no 3rd) E(no 3rd)

— pri - son Lost and far from home.

Em H 3 P D 3

H P

TAB 16 13 12 13 12 14 12 11 12 14 12 12

C 3 H 3 P D 1/4 P P P

H P 1/4 P P P

TAB 12 13 12 12 13 12 13 12 14 12 14 14 12 14 12 14 12 14 12

Em 1 1/4 P D 3 give... Full

Full

TAB 17 17 17 16 17 14 15 17 15 14 15 14 15 14 20

8va C

Full

3

3

3

D

Full

Full

20 20 19 20 20 17 19 20 19 17 15

T  
A  
B

8va E(no 3rd) Full

P

Full

P

P

1/4

Full

P

Full

P

1/4

Full

15 15 12 12 12 15 12 12 12 12 15 12 14 12 14 12 14

T  
A  
B

8va, loco D(no 3rd)

Gliss.

C(no 3rd)

Gliss.

14 12 14 12 12 14 12 14 12 15 12 15 12 10 12 10 14 12 14

T  
A  
B

Full

(harm.) Full 3

P

D(no 3rd)

P

P

Gliss.

Gliss.

Full

(harm.) Full

P

P

P

Gliss.

Gliss.

12 14 14 14 12 14 12 14 12 12

T  
A  
B

E(no 3rd)

3 P

Full

3 P

Full

3 P

Full

3 P

Full

3 P

Full

Full

Full

Full

Full

12 15 12 12 15 12 12 15 12 12 15 12 12 15 12 12 15 15

T  
A  
B

D *Full* *3* *Full* *Dsus4* *3* *D* *Full* *Dsus4* *Gliss.* *Full*

15 12 17 17 17 17 15 17 15 17 15 *Full*

T  
A  
B

*gliss.* *C(no 3rd)* *3* *Full* *3* *D(no 3rd)* *Full*

20 20 19 17 19 *Full* 20 20 19 20 17 19 17 *Full* 19 17 17

T  
A  
B

*gliss.* *Full* *H* *3* *P* *Full* *3* *P* *Full* *Full* *A* *D% % al Coda* *G/B*

20 17 19 17 17 20 17 20 17 19 17 20 20 17 19

What be - came of the

T  
A  
B

# ◆◆ CODA

*RIFF 1 (repeat)* *E(no 3rd)* *E(no 3rd)* *D(no 3rd)* *RIFF 1 (repeat)* *E(no 3rd)*

from home — strang - er in a strange land —

*RIFF 1 (repeat)* *G(no 3rd)* *E(no 3rd)* *G(no 3rd)*

land of ice — and snow — , trapped in - side this —

*RIFF 1 (repeat)* *E(no 3rd)* *G(no 3rd)* *E(no 3rd)* *Repeat and Fade*

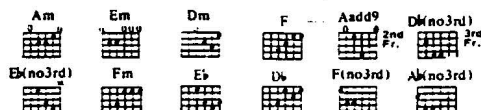
pri - son — Lost and far — from home.

## VERSE 3:

One hundred years have gone and men again they came that way  
 To find the answer to the mystery  
 They found this body lying where it fell on that day  
 Preserved in time for all to see  
 No brave new world, no brave new world  
 Lost in this place and leave no trace.

# DEJA-VU

Words & Music · Dave Murray & Steve Harris



Am

Full Full Full 3

F H P

T 15 15 15 15 13 12 13 12 12 13

A

B

Em Dm Full P Am P

Full Full Full 3 Full Full

Full P P

T 15 12 13 15 15 15 13 15 13 14 13 15 15 15 15 15 15

A

B

8va F Full 3 H 3 P Full Slow release of bend P H P Dm Full P H P H 3 P

Full H P Full

T 15 15 13 12 13 12 15 13 12 13 15 13 15 15 13 15 13 15 13 12 13 12

A

B

8va Am Gliss. 3 H H Am add 9

Gliss. H H

T 14 12 14 12 15 12 14 12 14 13 15 13 12 13 12

A

B

Faster tempo  
RIFF 1

Fm D(no3rd) Eb(no3rd)

H P H P

Key of F minor

T 13 13 15 13 14 16 14 13 13 12 13 12 12 13 15 15 13 12 13

A

B

RIFF I (contd.)

Chords: Fm, Eb (no 3rd), H P, Eb (no 3rd), Fm

Tab: 13 15, 13 14 16 14 13, 13 12 13 12, 12 13 15, 13 15 13 12, 8

Chords: Fm, Eb, Db, Eb, Fm

Tab: 8 10 11 8 11 8, 8 10 11 8 11 10 8 11 10 8

Chord: Fm

Verse 1 When you see fa - mi - liar fa - ces — but you don't re - mem -

Verse 2 (See Block Lyric)

Chord: Eb

- ber where they're from — could you be wrong —

Chord: Fm

When you've been par - tic - lar pla - ces that you know you've ne -

Chord: Eb

- ver been be - fore — can you be sure. —

Chords: Eb, Db, Eb, Fm

'Cause you know — this has hap - pened be - fore —

Chords: Db, Eb

and you know — that this mo - ment in

Chords: Fm, Eb, Db, Eb

time is for real — and you know — when you feel —

De - ja vu

Fm Eb

TAB

8 8 10 11 8 11 8

Db Eb Fm

TAB

8 10 11 8 8 8 11

Feel like I've been here be - fore feel like I've

Fm Eb 3 Fm

1. 2. To Coda Fm RIFF I (repeat)

been here be - fore. been here be - fore.

1. 2.

Db Eb Fm Eb Eb

2.

TAB

15 13 15 12 13 12 13 15 13 15 13 14 16 14 16 13

Fm Db (no 3rd)

TAB

16 14 13 15 13 15 13 12 13 6 6 6 6 6 6

4 4 4 4 4 4

Eb(no 3rd) 2 F(no 3rd) Eb (no 3rd)(no 3rd) F (no 3rd) Ab (no 3rd)

T  
A  
B

2 3x Db 2

T  
A  
B

1. & 2. 3. Fm 2 2 Fm D.W. al Coda

T  
A  
B

CODA RIFF 1 (repeat) Fm Db(no 3rd) Eb(no 3rd) Fm (no 3rd) Eb(no 3rd)

2. Eb(no 3rd) Fm Eb Db

T  
A  
B

1. 2. Eb Fm Eb Fm

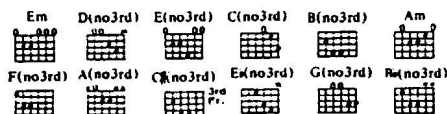
T  
A  
B

**VERSE 2:**  
 Ever had a conversation  
 That you realise you've had before  
 Isn't it strange.

**Verse 2 (contd.)** Have you ever talked to someone  
 And you feel you know what's coming next  
 It feels pre-arranged.  
 'Cause you know that you've heard it before  
 And you feel that this moment in time is surreal  
 'Cause you know when you feel deja-vu.

# ALEXANDER THE GREAT (356-323 B.C.)

Words & Music · Steve Harris



"My Son ask for thyself another kingdom,  
for that which I leave  
is too small for thee." (King Philip of Macedonia 339 B.C.)

Slow

Em

First system of musical notation. The guitar staff shows a melody starting on the 9th fret. The bass staff (T, A, B) shows fret numbers: 9, 11, 12, 10, 12, 13, 15, 12, 14, 15, 14, 15.

Second system of musical notation. The guitar staff includes chords D(no3rd), H P H, and H3 P. The bass staff shows fret numbers: 14, 15, 14, 12, 15, 12, 15, 12, 15, 12, 15, 12, 14, 14, 12, 14.

Third system of musical notation. The guitar staff includes chords E(no3rd) and Gliss. The bass staff shows fret numbers: 12, 11, 12, 14, 12, 11, 7, 9, 9, 11, 12, 12, 11, 12, 7, 9, 9, 11, 12, 12, 11, 12.

Fourth system of musical notation. The guitar staff includes chords C(no3rd), Full, and E(no3rd). The bass staff shows fret numbers: 9, 10, 9, 11, 12, 10, 12, 11, 12, 9, 12, 9, 7, 9.

Faster tempo

RIFF 1 E(no 3rd)

C(no 3rd)

E(no 3rd)

No Chord  
'B' note only

E(no 3rd)

C(no 3rd)

Verse 1: Near to the East in a part of An-cient Greece

In an an-cient land called Ma-ce-

Verse 3: (See Block Lyric)

B(no 3rd) (No Chord) E(no 3rd)  
F# note only

C(no 3rd)

do-ni-a was born a son to Phi-lip of Ma-ce-don the leg-end his name was Al-ex-

B(no 3rd) (No Chord) E(no 3rd)  
F# note only

an-der — Vse. 2: At the age of nine-teen he be-came the Ma-ce-don King and

Vse. 4: (See Block Lyric)

C(no 3rd) B(no 3rd) (No Chord) E(no 3rd)  
F# note only

swore to free all of As-ia Mi-nor — By the Ae-gi-an Sea in three three

C(no 3rd)

B(no 3rd) (No Chord)  
F# note only

four B. C. he ut-ter-ly beat the ar-mies of Per-sia —

Em D(no 3rd) Am C(no 3rd) D(no 3rd)

Al-ex-an-der the Great his name struck fear in-to hearts of men

(See Block Lyric for Chorus No. 2) Am C(no 3rd) D(no 3rd)

Al-ex-an-der the Great be-came a le-gend 'mongst mor-tal men.

1. E(no 3rd) P C(no 3rd) B(no 3rd)

To Key of 'A' minor

Am H P F(no 3rd) E(no 3rd)

T  
A  
B

Am H P F(no 3rd) E(no 3rd)

T  
A  
B

King

To key of 'B' major

2.

B(no 3rd)

T  
A  
B

B(no 3rd)

T  
A  
B

T  
A  
B

To key of 'A' A(no 3rd)

A(no 3rd)

T  
A  
B

*To key of 'B'* B(no 3rd)

B(no 3rd)

*To key of C#* C#(no 3rd)

E#(no 3rd)
 *To Key of E#*
 Gliss.

To Key of E minor E(no 3rd) (No Chord) E (no 3rd) (No Chord) E(no 3rd) (No Chord)

A(no 3rd) (Damped)

C(no 3rd) D(no 3rd) To Key of Am

A(no 3rd) C(no 3rd)

G(no 3rd) Bb(no 3rd) 1. 2. 3. F(no 3rd)

4. F(no 3rd) Am Full 3 P H 3 P Slow bend up to Full

C(no 3rd) Harm. 3

G(no 3rd)

P H P H P H P H P H P H P H P H P H P H P H

Ad lib Gliss.  
up and down

TAB  
5 0 4 0 6 0 5 0 5 0 4 0 5 0 5 0 4 0 | 5 0 5 0 4 0 5 0 4 0 5

Bb(no 3rd)      F(no 3rd)      A(no 3rd)  
 Gliss.      H      3      Gliss.      H P P      H P P  
 Gliss.      H      Gliss.      H P P      H P P  
 T      12      13 12      10 12      13 12 10  
 A      6 9 10      0 8 10      0 10      0      8      0 6      0 6      0 6  
 B      6 9 10      0 8 10      0 10      0      8      0 6      0 6      0 6

C(no 3rd)

Full 3

H P P P Full P Full p

Full

H P P P Full P Full P

3 13 12 13 12 13 12 10 12 10 12 10 12 12 9 12 10 12 10 12 10 12 10 12

[illegible]

A(no 3rd)

S P S P S P S P S P S P S P S P S P S P S P

C(no 3rd)

P 3 3

TAB

0 12 8 12 8 12 8 12 8 12 6 12 6 12 6 12 6 12 6 12 6

5 6 8 6 5 5

PH P H P H P H

3 P

Bb (no 3rd)

P P P P P P P P

F (no 3rd)

Ad lib. Gliss.

PH P H P H P H

P P P P P P P P

Ad lib. Gliss.

5 0 5 0 4 0 4

0 5 0 5 0 5 5 0 5 0 7 0 5 0 7 0 7 5 7 3

E(no 3rd)  
To Key of E minor

C(no 3rd) Gliss.

H P 3 H P 3 H P 3 Full

Gliss.

H P Gliss.

Gliss.

H P Gliss. H P Full

12 11 12 11 12 12 14 14 15 17 6 17 15 13 13 15 13 12 13 12 14

**G(no 3rd)**

Release Full bend slowly

P P Gliss. P P Gliss. P Gliss. P Gliss.

Gliss. Gliss. Gliss. P

TAB 12 14 12 11 12 11 14 12 14 12 10 12 10 9 8 9 7 5 7 5

[illegible]

[illegible]

C(no 3rd) G(no 3rd)

Gliss. 3 H 3 P H 3 P H 3 P H 3 P 3

Gliss. H P H P H P H P

7 7 9 7 0 7 8 7 0 10 8 10 8 7 10 7 10 7 10 7 9 7

D(no 3rd) E(no 3rd)

Gliss. 3 H 3 H H H P P 1½

C(no 3rd): H 3 H H H P P 1½

Ad lib. Hammer on to E' and Pull off to D'

Gliss. H H-H H H H H P P 1½

TAB 9 11 9 11 12 11 12 9 11 12 10 12 13 12 14 15 14 12 15 17 15 17

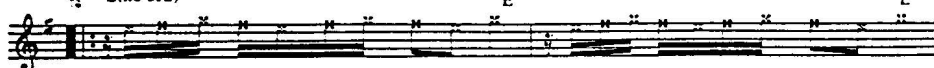
[illegible]

Slower tempo

$\frac{5}{4}$  E(no 3rd)

D(no 3rd) E (no 3rd)

D(no 3rd)



Verse 5: A phry-gian King had bound a char-iot yoke And Al-ex-an-der cut the "Gor-dion knot"

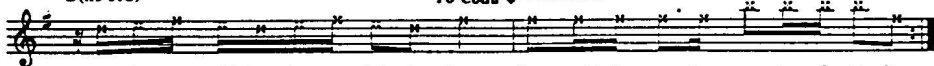
Verse 6: He-lon-is-m he sped far and wide the ma-ce-do-ni-on learn-ed mind

Verse 7: (See Block Lyric)

D(no 3rd)

To Coda ♦ B(no 3rd)

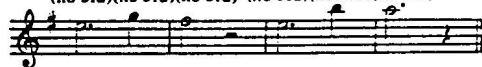
(no 3rd)(no 3rd)



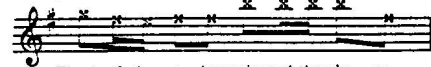
And le-gend said that who un-tied the knot he would be-come the mas-ter of As-ia.  
their cul-ture was a west-ern way of life he paved the way for Chris-ti-an-i-ty.

E G D E G D  
(no 3rd)(no 3rd)(no 3rd) (no 3rd)(no 3rd)(no 3rd)

B C D  
(no 3rd) (no 3rd)(no 3rd)



March-ing on march-ing on.



Tired of the com-bat pain and the glo-ry.



Al-ex-an-der the Great his name struck fear in-to hearts of men.

2. Am 3 C 3 D

E(no 3rd)

C(no 3rd)

E (no 3rd)

B (no 3rd)

RIFF 1 (repeat)

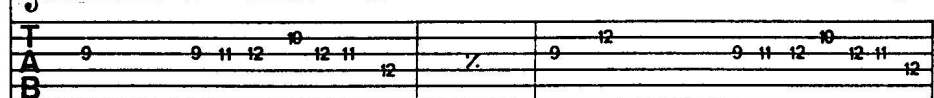
Ad lib vocal slide down



died of fe-ver in Ba-by-lon

E(no 3rd)

C(no 3rd)



rall-

(No Chord)

E(no 3rd)

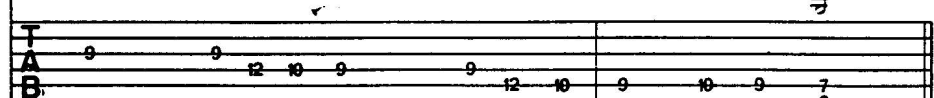
B(no 3rd)

F# note only

G note only

F# note only

Em



CHORUS 2: Alexander the Great  
His name struck fear into hearts of men  
Alexander the Great  
Became a God amongst mortal men.

VERSE 3: King Darius the third  
Defeated fled Persia  
The Scythians fell by the river Jaxartes  
Then Egypt fell to the Macedon King as well  
And he founded the city called Alexandria.

VERSE 4: By the Tigris river  
He met King Darius again  
And crushed him again in the battle of Arbela  
Entering Babylon and Susa, treasures he found  
Took Persepolis the capital of Persia.

VERSE 7: The battle weary marching side by side  
Alexander's army line by line  
They wouldn't follow him to India  
Tired of the combat, pain and the glory.

# SHERIFF OF HUDDERSFIELD

Words & Music · Steve Harris, Bruce Dickinson,  
Adrian Smith, Dave Murray & Nicko McBrain



A(no 3rd) G(no 3rd) D(no 3rd) A(no 3rd) Asus4 A(no 3rd)

A(no 3rd) Asus4 A(no 3rd) G(no 3rd)

A(no 3rd) G(no 3rd)

Life in the ci - ty liv - ing in L - A's a long way from Hud - ders - field Town the

A(no 3rd) G(no 3rd)

back of the rain - bow's a long way from hea - ven but that's where he gets his pork

G(no 3rd) Em A(no 3rd) Em

pie. Li - mo's and la - dies they're dri - ving him cra - zy rug - by and crick - et's un -

A(no 3rd) Em A(no 3rd) Em

known base - ball and foot - ball are mak - ing him la - zy your fan club says Rod - ney come

A(no 3rd) D C/D G/D D

home the Sher-iff of Hud-ders-field locked in his cas-tle looked

C/D G/D C(no 3rd) D C/D

down on the Hol-ly-wood Hills The Sher-iff of Hud-ders-field

G/D D C/D To Coda G/D

locked in his cas-tle you're our own Hot Rod on wheels.

1. E(no 3rd) 2. E(no 3rd)

A (Spoken) Hello let me introduce myself

A(no 3rd) G(no 3rd) D(no 3rd)

my name's Rodney I'm immensely strong when I were a lad I could lift up

A(no 3rd) G(no 3rd) D(no 3rd)

five navvies on the end of a shovel. The reason I never took up martial arts is because I was immensely fearsome

A(no 3rd) G(no 3rd) D(no 3rd)

and I'd probably kill everybody that I came into contact with. I was phenomenally strong.

D(no 3rd)

Pride and Ego my lads, pride and Ego is what makes the world rotate. and

No Chord

Gtra. Gliss. 3 3 3 D

(Spoken) Everybody knows that the centre of the Universe is Huddersfield.

Gliss.

T A B

5 7 5 7 5 4 7 4 7 5 7

D(no3rd) D (no 3rd) C (no 3rd) G (no 3rd) D.M. al Code

That's why I don't live there anymore I live in Los - Angeles It's Great!... I think.

♣ CODA D (no 3rd) G (no 3rd) 3 D 3 C/D 3 G/D 3 D 3

wheels. The Sheriff of Hud - ders - field locked in his cast - le looked  
 Sheriff of Hud - ders - field locked in his cast - le

1. 3 C/D 3 G/D C 3 2. p 3 C/D 3

down on the Hol - ly - wood Hills. The you're our own Hot Rod on

G/D C(no 3rd) D(no 3rd) 3

wheels. (Spoken) The sun shines all night!

T									
A									
B									

# VERSE 2:

A good game of arrows a few dozen barrels  
 The Nautilus rusts in the yard  
 For Yorkshire he's yearning but because he's earning  
 He'll always live in L.A.  
 A custom made wallet that stays in his pocket  
 And never comes out to pay bills  
 He's winning at poker and playing the Joker  
 And always cheats when he deals.

# VERSE 3:

Rufus the Red has a crane by his bed  
 To wrench himself up in the morn'  
 But if you dare to tread at the foot of his bed  
 You'll wish you'd never been born  
 A bear with a sore head we don't mean your forehead  
 He slumbers for most of the day  
 Wide eyed and legless baked beans for breakfast  
 Your problem Rodney is L.A.

ALEXANDER THE GREAT • CAUGHT SOMEWHERE IN TIME • DEJA-VU  
HEAVEN CAN WAIT • THE LONELINESS OF THE LONG DISTANCE RUNNER  
SEA OF BUSINESS • STRANGER IN A STRANGE LAND • WASTED YEARS

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